

THE HANGING OF CHURCH BELLS.

My attention has just been called to an article on "Church Bell Hanging and Ringing," in No. 472, p. 124, of your interesting periodical. Without wishing in any unkind spirit to detract from the merit of what is there brought forward, I would beg leave to observe, that in the description of the parts of the hanging of a bell, one most important portion of the gear has been omitted, namely, the *FILLET*, or point where the rope is, as it were, fastened to the wheel. Without attention to that no bell can be rung; by it, the ringer is enabled to set the bell at head and back—or fore stroke and back stroke.

The fillet is generally fixed about 60° below the top of the wheel (I have met with some not lower than 30°, and some even at 90°). It is also called the roller, and is fixed by a nut and pin passing through it between the sides or shrouding of the wheel, right across the groove. Under this, the rope passes, being tied to the upper part of the wheel, and the effect is to make that the *FIXED* point of the rope, and in ringing, the rope there doubles quite back at every fore stroke, and it is there where a rope first gives way. Sometimes the same effect is produced by a hole made in the sole of the wheel, through which the rope is passed, and fastened to the upright arms, and in this way, perhaps, the rope will last a little longer.

This fixed point for the rope was introduced with the whole wheel; for in the half-wheel the rope is fastened and fixed at the top; and so the ringer is not able to catch the rope up into a loop at the sally, but the rope as it comes down during the revolution of the bell, runs along on the ringing floor, being held only at the end; and so the ringer, having no other power over it, cannot set the bell each way, and, consequently, no peal of changes could be rung with the half wheel.

It is a great desideratum in campanalogical history to ascertain when and by whom the present beautifully framed whole wheel was introduced. The half wheel may still be met with in retired villages, and is still very common in Dorsetshire.

Your writer "Campanalogia," in describing the mode of ringing, says, that after a certain time, and the bell is put in motion, the "end of the rope is a little above his head;" but he says nothing how the ringer must then with one hand catch the sally, and then apply his strength, gently at first, but increasingly with each pull,—and at the next moment his two hands must be shifted to the end of the rope,—and so, by and by, when the bell is about stock level, he must catch the sally with both hands, and so, *toties quoties*, continue to pull as the bell is swung round,—pulling at every revolution the bell makes; at one time having hold of the rope at the end, both hands being raised above his head; and the next pull, when the rope comes down, and he catches it at the sally in a loop at the level of his face. All this cannot but appear difficult to understand from any written explanation, though it is quite simple in operation.

"Campanalogia" lays great stress on the *stay* and *slide*. Though appendages to the gear, they are not at all necessary, being added merely for easement and safety. There are many peals in stony parishes without them. I have myself often rung in a peal of eight, where there was not a bell that had a stay, and the ringer is easily enabled to set his bell by that slight of hand which practice alone can produce. There is another mode for effecting the same purpose as the stay, viz. an iron catch, projecting only a few inches above the stock, and which strikes every time against a projecting slide in the frame. This may be seen in the clumsy bell-wheel and gear figured in No. 58 of Parish Choir, page 145, from a bell at Wimborne, which is said to have been selected as a good specimen, though the bell has all its canons broken off!

A few words more, if you please, about chiming. "Campanalogia" seems to imply that in chiming, the clapper strikes first one side of a bell, and then the other side; but that is not so. In chiming the clapper strikes only on one side, and it does so in this way:—

The bell is pulled down till the clapper strikes the side, and rebounds; but if the bell is held down, by a very slight pull the clapper strikes again and rebounds, and so it may be continued. And by thus holding the bell tight down, a very slight motion is sufficient for the purpose. Sometimes the chimer, to ease himself, will tie the rope down to a ring in the floor, so as to keep the side of the bell within an inch or two of the clapper, which answers the same as holding it down, and is a great relief to the arms.

I beg to annex sketches of bell wheels, which I made many years ago, which may serve to make my bell dodges more intelligible.

H. T. E.

PEEL STATUES FOR MANCHESTER AND SALFORD.

MR. CALDER MARSHALL, R.A. has completed in plaster his statue of Sir Robert Peel, for the monument at Manchester. The figure is 9 feet high, and is attired in ordinary costume, with a cloak over one shoulder. His left hand is on his hip, and his right holds a scroll. It is to be cast in bronze by Mr. Robertson, of Pimlico. A sitting figure on either side of the pedestal, Commerce and Science, also in bronze, will redeem the monument, when completed, from the similarity which will characterise the majority. The pedestal will be of granite. The monument will stand at the corner of the open space in front of the Infirmary, looking down Market-street.

Mr. Noble's statue, intended for Salford, has been cast by Messrs. Moore and Co.: this is 10 feet 6 inches high, and was cast in two pieces: the weight about one ton. In this, too, the modern dress is relieved by a cloak over one shoulder. Some books are introduced on the ground to give support. The traditions of the statesman and the requirements of the committees will render the various monuments so much alike, that they might as well have obtained one first-rate statue, and electrotyped it for the different towns; by which means they might perhaps have managed to have put a little art and novelty into the pedestals.

"THE ORIGINATOR OF ELECTROTYPE."

We have had several communications on this subject since our remarks on Mr. Dircks's pamphlet on it appeared in our pages. One of these is from Mr. Dircks himself, in which he complains that a portion of these remarks is calculated to convey an erroneous impression of his "Pamphlet on the Origin of Electro-metallurgy in this Country," as "it has never been doubted that Professor Jacobi, of St. Petersburg, is the inventor of the Electrotrope or Galvano-plastics." Now it appears to us that it is the public and ourselves who have reason to complain of an "erroneous impression," not Mr. Dircks. His pamphlet not only treats of the origin of electrotrope under the leading title of "Jordantype," but it does not contain one word restrictive of its purposes to "this country." Moreover, even Mr. Dircks himself now further weakens Mr. Jordan's claim to be the "inventor" of electrotrope, and still further complicates the question of origination, by acknowledging that "Mr. De la Rue describes, in the Philosophical Magazine of 1836, results precisely those belonging to electro-metallurgy." Was not this a publication precedent to either Mr. Jordan's, Mr. Spencer's, or Professor Jacobi's? Even on his own showing, then, Mr. Dircks cannot claim for Mr. Jordan the exclusive title to be the originator, the discoverer, or "the inventor of electro-metallurgy." As to Mr. Spencer's claims, we are not upholding them any more than Mr. Jordan's to such a title; and as to what constitutes "a publication," in the eye of the law at least, we know that in patent cases there is no very definite, strict, or settled idea. But we do think that neither the merits of Mr. Jordan nor of Mr. Spencer, as originators of electrotrope, ought to be restricted to the question of prior "publication;" indeed, they are both of them superseded altogether under such a restriction by the prior claims of

Jacobi; and it now appears that Jacobi's own are superseded by those of De la Rue. But more than all this, as if Mr. Dircks were much more bent on destroying the claims of his old associate, Mr. Spencer, than on establishing those of Mr. Jordan, which he discovered in the *Mechanics' Magazine*, he now declares it to be "the only fair conclusion we can come to," that "Professor Daniells discovered the principle of electro-metallurgy;" and that "Professor Jacobi in Russia, and Mr. J. C. Jordan in England, invented the art of galvano-plastics, which Mr. T. Spencer and others have successively improved." Another correspondent, too, Mr. C. F. Oldfield, advocates Professor Daniells' claims as *unconsciously* "the originator of electro-type." Do not all these conflicting claims and counter claims only prove the truth of our remark, that no one man is fully entitled to claim the merit of being the originator of the electro-type—even in this country? To get for it the name "Jordantype" now, even though Mr. Jordan's claim to such an exclusive honour were generally admitted, is impracticable; but, even on the showing of his own advocate, it is more than impracticable,—it is *unmerited*.

THE ORIGIN OF THE DORIC CAPITAL.

As page 13 of the second edition of Mr. Lewis' "Elementary Treatise on the Orders" there is what some will perhaps consider a very heavy note, since it points out the strong, and it would even hitherto unaccounted, resemblance which the Doric capital bears—oh, horrible!—to what, familiar and undignified as it is, has suggested the following (recreation is rhyme):

LAST, gentles, unto a tradition historic,
Which tells how was formed the order called Doric.
Vitruvius, confound him, says nought of the matter,
Though about the Ionic he makes such a clatter;
And would have us believe—truly whimsical prig—
Its volutes were shaped after a lady's curled wig.

JOVE once gave a snag party.

LESS solemn than hearty.

At which Hebe most gracefully poured out the tea.
Though I know not if 'twas of southing or bubba,
But only that all were in merriest glee.
E'en Minerva herself laid aside her blue airs,
And with drolliest of winks and the funniest of stares,
Cried, "A capital thought has come into my head,
A better was never there hatched or bred:
I'm sure you'll all say 'tis exceedingly bright.
You must know, then, my temple, the Parthenon
light.

Has just been begun; but the architect sticks,
Because on the capitals' form he can't fix.
An idea he wants, and I've one for him here.
Which that 'twill displease you, I don't at all fear.
So, she took up a thick slice of cake, and then cut it
Quite square and quite smooth, and afterwards put it
Down flat on her saucer, and gave them a tap.
Saying, "Does it not make, faith, a capital cap?
Saucer shall be echinus, from *echina*, you know,
And cake, 'cause from *bakehouse*, to *a'ba'cus* grow.
Fine words with most people prodigiously take,
Though they'd turn up their noses at saucer" and
cake.

Such shall therefore the shape of the capitals be.—
A most clever idea, as all will agree;
Though dull mortals below there will never divine
They were fashioned after this whimsy of mine.

Now, gentles, perhaps you will cry out, "Good gracious!"

This rhyme is surely a chap most audacious,
To try to pass on us such fudge as venacious.
Still, my legend is such that you ought to receive it;
But, rounds: if you won't, why you may—*duke*—
here it Q.

SOMERSETSHIRE ARCHÆOLOGICAL SOCIETY.—On Friday evening, the 2nd instant, this society held a *conversazione* at the Museum. The Rev. W. R. Crotch commenced by reading a paper on Egyptian hieroglyphics, &c. which was illustrated by several drawings. The Rev. Frank Warre concluded his series of sketches of our forefathers and their places of residence, which was interspersed with anecdotes of their social condition. Mr. Warre alluded in this paper (as it bore immediately on mediæval buildings), to the many beautiful remains of the manorial residences of Somersetshire, and enumerated Halsway Court, near Crowcombe, which was a hunting seat of Cardinal Beaufort, and is now a picturesque frontage backed by the swelling sides of the Quantock; also, Barrington Court, a magnificent pile; Lyles Carey, near Somerton; and an old manor-house of the Daubeney family, at South Petherton, commonly called "King Ina's Palace."